



Puccini's

# Madama Butterfly

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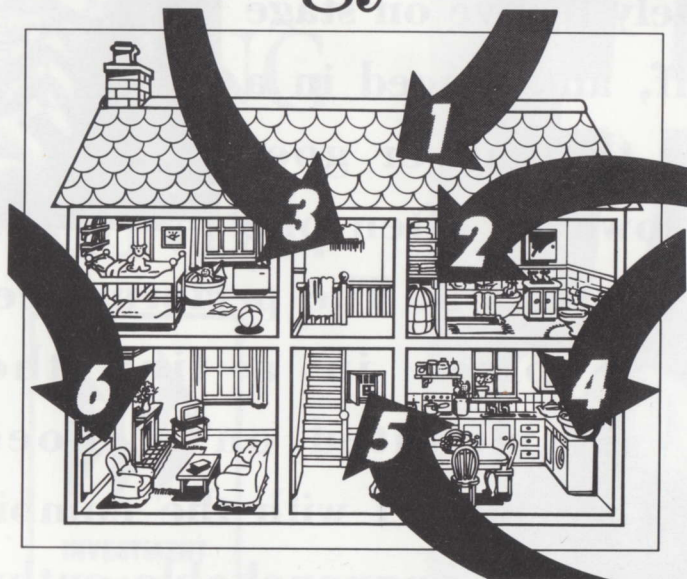
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presents

## Madama Butterfly

*Music* Giacomo Puccini

*Libretto* Giuseppe Giacosa and Luigi Illica

*Conductor* Stephen Barlow

*Director/Designer* John Lloyd Davies

*Lighting Designer* David Colmer

*Assistant Director* Frances Moore

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*Chorus Master* Stuart Hutchinson

National Symphony Orchestra  
*by kind permission of the RTE Authority*

17, 19, 21, 23 April 1993

*There will be two intervals*

Butterfly was first performed at  
La Scala, Milan, on 17 February 1904.







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# CAST

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In order of appearance

Lieutenant F. B. Pinkerton, U.S. Navy	Joseph Wolverton
Goro, a marriage broker	Philip Doghan
Suzuki, servant to Madama Butterfly	Lynda Lee
Sharpless, U.S. Consul in Nagasaki	Victor Ledbetter
Madama Butterfly, Cio-Cio-San	Katerina Kudriavchenko
The Imperial Commissioner	James Drummond Nelson
Registrar	Fan Chang Kong
The Cousin	Helen Houlihan
The Mother	Stella Litchfield
The Aunt	Sheila Moloney
The Bonze, A Japanese priest and Butterfly's uncle	Gerard O'Connor
Uncle Yakuside	Donal Byrne
Prince Yamadori	Frank O'Brien
Sorrow, Madama Butterfly's child	Carl Brennan
Kate Pinkerton	Niamh Murray
Servants	Aiden Condron, Timothy O'Riordan
Repetiteur	Gerald Moore
Stage Manager	Nora Ni Cosgraigh
Assistant Stage Managers	Micil Ryan, Sara Priestley

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# SYNOPSIS

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**Time:** Early Twentieth Century

**Place:** Nagasaki

## ACT ONE

*Japanese House, Terrace and Gardens in Nagasaki*

After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant F. B. Pinkerton of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage Japanese style to Cio-Cio-San, a geisha girl. Pinkerton is being shown over the house by Goro, the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki, Cio-Cio-San's faithful maid, and two others has been installed. We learn that this "Japanese style" marriage (for 999 years with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old bride Cio-Cio-San, named Butterfly by her friends, is a high-born girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless the American Consul who is to act as Pinkerton's best man arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whisky-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, *Amore o grillo*. Soon girl's voices are heard as Butterfly and her friends ascend the hill.

A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly who is taking her marriage very seriously, confides that to show her great love for Pinkerton she has gone to the American Mission and embraced her future husband's faith even though she knows full well that this abandonment of her ancestral faith may involve her being cast off by her family and friends. Soon after the wedding rites have ended Butterfly's uncle, the Buddhist priest, breaks in. He denounces her for her desertion of the faith of her fore-fathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bridegroom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she remembers that butterflies often end their brief lives impaled in a collector's cabinet. The act concludes as Pinkerton leads Butterfly across the threshold of their home.

## ACT TWO

*Three years later, inside Butterfly's House*

It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins built their nests again. Her confidence is, however, quite unshaken. In Butterfly's famous aria, *Un bel di* – ("One fine day we will see the smoke of his ship on the horizon") – she describes to Suzuki her vision of Pinkerton's returning ship and of their ecstatic reunion. She does not



yet know it, but Pinkerton is in fact on his way back to Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless's unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife Kate. Butterfly is so transported by the mere news of Pinkerton's return that she fails to grasp or even hear the part about Kate. With glee she tells Sharpless how wrong Suzuki and Goro have been. The latter has, in fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among her several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless's courage begins to fail and at length he asks what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies – "Go back again to sing for the people or... die!" With that she fetches her little son, Sorrow, born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-of-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she and Suzuki bedeck the house with flowers (Flower Duet - *Scuoti quella fronda di ciliegio*) and Butterfly dons her bridal dress. As night falls she, Suzuki and the child take up their posts at the doorway.... to wait, against the

background of the Humming Chorus – the music and murmur of voices borne on the breeze from the city below them.

### ACT THREE

*Dawn the following morning inside Butterfly's House*

As the curtain rises dawn discloses the three still where they were the evening before – Suzuki and the child asleep but Butterfly erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens, Butterfly goes to rest a little, on Suzuki's promise to call her at once when Pinkerton comes. When he arrives, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria *Addio fiorito asil* – the only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at the sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child but on the condition that she herself will give Sorrow into Pinkerton's keeping. Left alone Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it "To die with honour when no longer can one live with honour". She pauses to cover the eyes of Sorrow who unexpectedly appears, then kills herself with the sword. Pinkerton arrives as Butterfly expires.

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# SOURCES AND COMPOSITION

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The story of *Madama Butterfly* was written by the American John Luther Long for *Century* magazine, where it first appeared in 1898. The author had no first-hand knowledge of Japan but drew upon information supplied to him by his sister, who was the wife of a missionary there. It was a direct response to the controversial custom of temporary marriage that had fascinated Westerners since Pierre Loti first described it in his novel *Madame Chrysanthème* (1887). The two stories differ greatly, however, in the writers' attitude to their subject. From the moment of his disappointment with the first sight of Nagasaki, to the moment when he surprises his child-bride counting her money with the competent dexterity of an old money-changer, Loti's Japan is a country of self-seeking and grotesque Lilliputian monkeys. Long's *Butterfly*, by contrast, is a victim of callous indifference, whose charm and beauty are sentimentally described. The ambiguous ending, in which her attempted suicide in the old samurai manner seems to be unsuccessful, is seen as a damning indictment of American behaviour.

The novel was successfully dramatised by David Belasco into a one-act play, which certainly ended with *Butterfly*'s suicide. He divided the action by a 14-minute silent vigil without lowering the curtain. During this time elaborate sound and lighting effects depicted *Butterfly*'s wait for Pinkerton. Puccini saw the play at the Duke of York's Theatre in St. Martin's Lane, when visiting London for the British première of *Tosca* in the summer of 1900.

Partly because a serious motor accident in 1902 almost killed him,

Puccini took over three years to transform it into an opera. He originally conceived the opera in three acts. The first was based on characters and incidents drawn as much from Loti as from Long. The last was to be set in the American Consulate, where *Butterfly* accidentally overhears Kate Pinkerton talking about her. In November 1902 he wrote to Ricordi, however, that 'in planning the opera in three acts we were making for certain disaster'. After the successes of *Manon Lescaut*, *La Bohème* and *Tosca*, he was confident of his dramatic sense, notwithstanding the length of the two acts.

Giacosa disagreed, arguing that the balance of the drama was upset by running the incidents of the last two acts together. In the end he yielded. Giacosa later objected also to the omission of his verses for Pinkerton in the final act. 'Unless we give Pinkerton a little more to sing', he wrote, 'the act is monotonous and boring'. He rejected the argument that it was inappropriate for Pinkerton to sing at that point by comparing the situation with Cavaradossi's in the last act of *Tosca*. Ricordi replied that the comparison was not valid. 'Pinkerton, on the other hand, is . . . a mean American clyster (sic), he is a coward, he fears *Butterfly* and her meeting with his wife, and so he beats a retreat. Puccini has composed agitated music for the orchestra which will explain Pinkerton's state of mind and which follows beautifully after a kind of trio in a slow tempo, Handel-like.'

The first night in February 1904 at La Scala confirmed Giacosa's fore-bodings. The disastrous fiasco, probably engineered by the Milanese claque,



caused Puccini to withdraw the score after the single performance and, when it reappeared three months later in Brescia, it had been revised. It was now in three acts, and Pinkerton's aria had been set to music in the last scene. Butterfly's entrance theme was also altered and a

number of small cuts were introduced. In this form, the opera was triumphantly received: the final version, with further alterations, was established for the Paris première in 1906.

*Nicholas John*

*Puccini bought a yacht, duly dubbed the Cio-Cio-San. As mascot for the craft he drafted his step-grandchild – Fosca's five-year-old daughter, Biki – and posed with her in a studio for an official portrait.*



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# THE BUTTERFLY GAME

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A westerner needed no more than a little money and an introduction to a Japanese 'go-between' who took him along to a certain tea-house where numbers of pretty girls tripped gaily about. And eventually (there was no hurry) he chose the one who most appealed to him and said he would marry her. The marriage – a perfectly legal union, signed and sealed in the nearby police office – was arranged by the go-between, a quite indispensable person who could usually suggest a house to rent also. Here, the foreigner could install the girl and live with her just as long as he wanted – during a five-year tour of duty perhaps, or for a couple of years, or until he got bored or a baby was due, whatever was the most convenient. And when he went away the marriage just dissolved itself; the girl returned to her family or the tea-house, or, in some cases, she then married a man of her own race and lived happily ever after. Temporary liaisons such as these were common in all the treaty ports (...)

As early as 1860 when Bishop George Smith of Hong Kong visited Yokohama, he expressed his outrage at the number of foreign bachelors in the port who had native 'wives'. In those early days, local Japanese customs officials often acted as go-betweens and the Bishop was almost as scandalised by this implied approval of authority as he was by the practice itself. As more foreign bachelors – junior clerks, shopkeepers, commercial agents, young engineers and military men – came to the treaty ports, so the procedure became more organised. The owners of some bars and tea-houses, a few strategically placed flower-sellers, bath-house keepers and even laundrymen took over the role of procurers and

certain houses were rented again and again for these brief partnerships. The women, who were invariably the daughters of working class families, stayed inside the home, as most Japanese women did anyway; they were not accepted in the wider social life of the foreign community but mixed almost exclusively with their own relatives (who usually accepted the situation) and with other couples on the same footing. Nevertheless, the practice was tacitly allowed as a convenient solution in a society where there were not enough unmarried western women to go round and where pressures of convention and finance often prevented a young man from making a 'respectable' marriage until he had attained a sufficiently high economic and social status.

Long before *Madama Butterfly* was created, Nagasaki was the most notorious for this particular business, its girls were supposed to be the prettiest and the easiest to live with; arrangements were cheap and made with a minimum of fuss. Nagasaki had always been an easy-come-easy-go sort of place. It was one of the first three ports in the country opened for foreign trade and was soon famed for the rowdiness of its gay quarter and its amiable desire to keep visiting sailors happy. Very soon, however, Yokohama and Kobe between them lured away much of its export trade and Nagasaki could not be bothered to keep abreast in the commercial rat race.

from *The Deer Cry Pavilion, a story of Westerners in Japan, 1868-1905*, by Pat Barr





# MADAMA BUTTERFLY

(by JOHN F. LONG & DAVID BELASCO) — TRAGEDIA GIAPPONESE

di LILLIAN G. GIACOSA • MUSICA DI  
GIACOMO PUCCINI

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# THE WHOLE DUTY OF WOMAN

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## RITUAL SUICIDE

About the close of the fifteenth century, the military custom of permitting any samurai to perform *hara kiri*, instead of subjecting him to the shame of execution, appears to have been generally established. Afterwards it became the recognised duty of a samurai to kill himself at the word of command. All samurai were subject to this disciplinary law, even lords of provinces; and in samurai families, children of both sexes were trained how to perform suicide whenever personal honour or the will of a liege lord might require it..... Women, I should observe, did not perform *hara kiri*, but *jigai* – that is to say, piercing the throat with a dagger so as to sever the arteries by a single thrust-and-cut movement.....The important fact to remember is that honour and loyalty required the samurai man or woman to be ready at any moment to perform self-destruction by the sword.

....it was certainly also common enough for a bereaved wife to perform suicide, not through despair, but through the wish to follow her husband into the other world, and there to wait upon him as in life. Instances of female suicide, representing the old ideal of duty to a dead husband, have occurred in recent times. Such suicides are usually performed according to the feudal rules – the woman robing herself in white for the occasion. At the time of the late war of China there occurred in Tokyo one remarkable suicide of this kind; the victim being the wife of Lieutenant Asada, who had fallen in battle. She was only twenty-one. On hearing of her husband's death, she at once began to make preparation for her own – writing letters of farewell to her relatives, putting

her affairs in order, and carefully cleaning the house, according to old-time rule. Thereafter she donned her death-robe; laid mattings down opposite to the alcove in the guest-room; placed her husband's portrait in the alcove, and set offerings before it. When everything had been arranged, she seated herself before the portrait, took up her dagger, and with a single skilful thrust divided the arteries of her throat.

The samurai always wore two swords, a long one for fighting only, and a short one for defence when possible, but, as a last resort, for *hara kiri*. The sword is the emblem of the samurai spirit, and as such is respected and honoured. A samurai took pride in keeping his swords as sharp and shining as was possible. He was never seen without two swords, but the longer one he removed and left at the house of a friend. To use a sword badly, to harm or injure it, or to step over it, was considered an insult to the owner.

*From Japanese Girls and Women by Alice Mabel Bacon*

## OBEDIENCE

*Confucianism, which moulds the morals of Japan.... conceives of womanhood with infinite contempt. An eminent Japanese Confucianist, in his famous treatise on The Whole Duty of Woman, delights in deliverances such as these:*

The five worst maladies that affect the female mind are: indocility, discontent, slander, jealousy and silliness. Without any doubt, these five maladies infest seven or eight out of every ten women, and it is from these that arises the inferiority of women to men. The worst of them all, and the parent of the other



four, is silliness. Woman's nature, in comparison with man's, is as the shadow to the sunlight. Hence, as viewed from the standard of man's nature, the foolishness of woman fails to understand the duties that lie before her very eyes, perceives not the actions that will bring down blame upon her own head, and comprehends not even the things that will bring down calamities on the heads of her husband and children. Such is the stupidity of her character that it is incumbent on her, in every particular, to distrust herself and to obey her husband.

**BUT, IN FACT:**

According to an article, published in the review *Jiji-Scingo* on December 24, 1935, Long had told Tamaki Miura, a

celebrated Japanese interpreter of *Butterfly*, that the real Cio-Cio-San's attempt at suicide was frustrated and that she remained with her child. This was confirmed by the director and secretary of the Nagasaki Museum who also declared that her name was Tsuru Yamamura; she was born at Osaka on January 1, 1851 and died at Tokyo on March 23, 1899. Her son Tom Glover (or Tomisaburo Kuraba) was taken to Nagasaki by his father, and there became the pupil of Long's nephew. Tsuru could often be seen at Nagasaki wearing a cloak with the crest of the family Aghe-ha-no-cio-cio, which means, butterfly; and people therefore used to call her O-cio-san.

*From Puccini by Mosow Carner*





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Michael Rogers

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Ian Dakin  
Tom Briggs  
David Atcheler

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Mark O'Keeffe  
Killyan Bannister

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Sean Cahill  
Karl Ronan

## **BASS TROMBONE**

Sean Fleming

## **TUBA**

Hartmut Pritzel

## **TIMPANI**

Martin Metrustry

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Noel Heraty  
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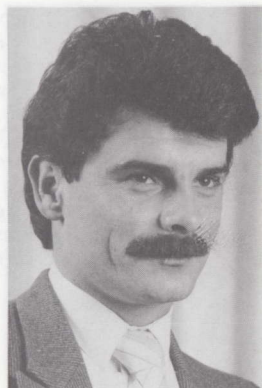
**ELAINE PADMORE – Artistic Director**

Is in her fourth season as Artistic Director of DGOS Opera Ireland, following two seasons as guest director in 1989-90. Has been Artistic Director of Wexford Festival Opera since 1982. She studied music at Birmingham University and then held a scholarship at the Guildhall School. She freelanced as a singer, répétiteur, writer and lecturer. After a period as editor at the Oxford University Press she wrote a book on Wagner, became lecturer in opera at the Royal Academy of Music, and began to give broadcast talks. She joined the BBC as a music programmes producer and until 1982 held the post of Head of Opera, in charge of the planning and production of opera broadcasts. Well-known as a "golden voice" of Radio 3 until last year, she became Artistic Director for Classical Productions London (touring arena productions of *Tosca* and *Carmen* originating at Earls Court), was Artistic Consultant for the 1992 London Opera Festival and has just been appointed Director of the Royal Danish Opera in Copenhagen.

**DAVID COLLOPY – Administrator**

Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a position he held for five years.

After Wexford, he joined a London based design consultancy firm as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered more than thirty of the Company's productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.

**STUART HUTCHINSON – Chorus Master**

Studied at Cambridge and the Royal Academy of Music; conducting studies followed with Bernstein and Pritchard. Engagements as conductor include – *The Threepenny Opera* (Scottish Opera); *Il Matrimonio Segreto* (RAM); Guest Musical Director Scottish Ballet – *Giselle*, *I Vespri Siciliani*, *Barocco* and *Troy Game*; *Bitter Sweet* and *The Mikado* (NSWO); *Aspects of Love*, *On Your Toes* and *Alice in Wonderland* – all West End; *Oliver!* (NYMT/Royal Opera). Posts held include Music Director Morley College Opera (1986-90), Head of Music for Buxton Festival Opera and MD/Composer to Jonathan Miller's Old Vic Company. He has also worked on the music staff of ENO, Opera North, Opera 80 and as Chorus Master for Wexford Festival Opera.

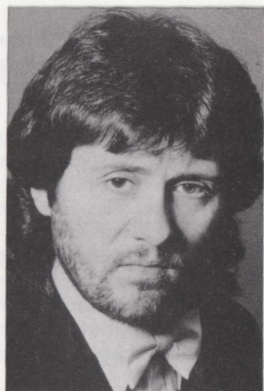
Recordings include James Galway with the National Philharmonic Orchestra; BBC Radios 3 and 4 and Classic FM. Stuart has composed the music for the recent BBC serialisations of *Little Women* and *Good Wives*. Following his recent debut with ENO conducting *Carmen*, has been invited to work with the company during the 1993/4 season.





## STEPHEN BARLOW – Conductor (UK)

Studied at Trinity College, Cambridge and with Vilem Tausky at the Guildhall. Conducting debut in *The Rake's Progress* for Glyndebourne Touring Opera. For Opera 80, of which he was Musical Director, *Il Barbiere di Siviglia*, *Così fan tutte*, *Le Nozze di Figaro*, *Lucia di Lammermoor* and *Eugene Onegin*. He has further conducted at all major British opera houses, notably ENO as resident conductor, and *Turandot* and *Die Zauberflöte* at Covent Garden. Engagements abroad include *Madama Butterfly* and *Tosca* for Vancouver Opera, *Capriccio* for San Francisco Opera and *Die Zauberflöte* for Victoria State Opera, Melbourne. Orchestral engagements have included LPO, CBSO, BBC Symphony, Bournemouth Symphony and Scottish Chamber Orchestras, Netherlands Radio Symphony and Chamber Orchestras, the Symphony Orchestra of Bilbao, and European tours with the Netherlands Opera, the English Chamber Orchestra and the City of London Sinfonia. Engagements this year have included *Capriccio* at the Teatro Bellini in Catania, Sicily.



## JOHN LLOYD DAVIES – Director/Designer (UK)

Has directed revivals of *Così* and *Carmen* at ENO as well as assisting on over twenty other major productions. In Frankfurt he directed revivals of ENO's *Carmen*, *Madama Butterfly* and *Rusalka*. New productions include *Le Nozze di Figaro* (Pavilion Opera), Berg's *Wozzeck*, Buchner's *Woyzeck* (Almeida), *Count Ory* (Kent Opera), Götz's *Taming of the Shrew* (Wexford), *Madama Butterfly* (DGOS Opera Ireland and Ludwigshafen) and *Die Zauberflöte* (Klagenfurt). He made his European début at the Vienna Kammeroper, where he directed and designed *Don Giovanni*, *Die Zauberflöte* and *Rigoletto*. He directed and designed *Le Nozze di Figaro* for DGOS Opera Ireland in Winter 1991. Plans include new productions of *Zar und Zimmermann* (Aachen) and *Ballo in Maschera* (Klagenfurt).



## DAVID COLMER – Lighting Designer (UK)

Has worked extensively with the Oxford Playhouse Company for whom he has lit over twenty-five major productions including *Happy End*, *Playboy of the West Indies*, *King Lear*, *Peer Gynt*, *Mephisto*, *The Crucible*, *Twelfth Night*, *The Oedipus Plays* and *The Duchess of Malfi*. West End productions include *Confusions*, *Alice's Boys* and *West*. David has also designed lighting for the Tricycle Theatre including *Burning Point*, *Trinidad Sisters*, *Great White Hope*, *Pentecost*, *The Hostage*, *A Free Country* and *Once a Catholic*. Other companies include Cambridge Theatre Company, Theatre Royal York, Stephen Berkoff and Michael Codron. Musical productions include *Orlando*, *Così fan tutte*, *Marriage of Figaro* for Opera 80, also *Die Fledermaus*, *Carmen*, *Threepenny Opera* and Billie Holliday's *All or Nothing at All*. The most unusual job undertaken was lighting a song and dance festival in a Roman Amphitheatre on the shores of the Mediterranean at Leptis Magna in Libya. This is his third season as lighting designer for DGOS Opera Ireland.





## GERALD MARTIN MOORE—Repetiteur (UK)

Was born in Scotland and studied at the Royal Scottish Academy of Music before winning a scholarship to study at the National Opera Studio in London. Since leaving the Opera Studio, he has worked as a vocal coach and accompanist to many leading singers, including Ileana Cotrubas, Marie McLaughlin, Anne Howells and Valerie Masterson. He has worked as a guest coach for all the major British opera companies and is a frequent recitalist. A particular interest in bel canto and 19th century French opera has led to several engagements for Wexford Festival, Amsterdam Radio, Théâtre de Chatelet in Paris and Wigmore Hall recitals. He recently made his stage debut in the European premiere of Marc Blitzstein's *Regina* and has recorded the role for Decca. Future engagements include *Lucia di Lammermoor* in Northern Ireland, and recitals in Dublin, London, Aix-en-Provence and Paris.



## PHILIP DOGHAN – Tenor (UK) Goro

In 1980 he became the first English singer to win the Premier Grand Prix at the Toulouse International Singing Competition. Since then appearances abroad have included Paolino (*Il Matrimonio Segreto*) and Nadir (*Les Pecheurs de Perles*) in Rennes, Tom Rakewell (*Rake's Progress*) for Cologne, Ferrando (*Così fan tutte*) in Tours, High Priest (*Idomeneo*) in Metz, Fritz (*Grande-Duchess de Gerolstein*) in Palermo and Lausanne, and several roles at the Wexford Festival. At home he has appeared frequently for English National Opera, and Bad 'Un in Birtwistle's *Yan Tan Tethera*, Linfea in *La Calisto* and Magnus in *The Knot Garden* for Opera Factory. Since appearing as Goro in Dublin 1990, Philip Dohan's career has been very exciting. The undoubted highlight was the recital in March 1991 under the auspices of the John McCormack Society, for the Lord Mayor of Dublin, to mark the beginning of Dublin's year as European City of Culture. The receipt of the John McCormack medal was a great honour and remains his proudest possession.



## KATERINA KUDRIAVCHENKO—Soprano (Russia) Cio-Cio-San

Graduated from the Tchaikovsky Conservatoire in Moscow in 1985. She joined the Bolshoi Opera in 1986 and became one of the leading sopranos in the company, where her repertoire now includes Iolanta, Tatyana, Agnes Sorell (*The Maid of Orleans*), Marfa (*The Tsar's Bride*), Gilda, Antonida (*A Life for the Tsar*), Louisa (*The Duenna*), Francesca (*Francesca da Rimini* by Rachmaninov), Violetta, Mimi, Liu, and Oksana (*Christmas Eve* by Rimsky-Korsakov). In 1989 she made her first appearances abroad as Iolanta in Milan and in 1990 she was Grand Prize Winner in the International Madame Butterfly Competition in Miami. In 1990/91 she travelled widely with the Bolshoi Opera to Spain, Italy (La Scala), the United States, Japan and to the Edinburgh Festival. Now living in the West, she opened this 92/93 season to outstanding acclaim as Mimi with Scottish Opera, and was immediately re-engaged to open their 93/94 season as Lucrezia in a new production of *I Due Foscari*. Other future engagements include Mimi for the Royal Danish Opera and Elvira (*I Puritani*) in Marseille.



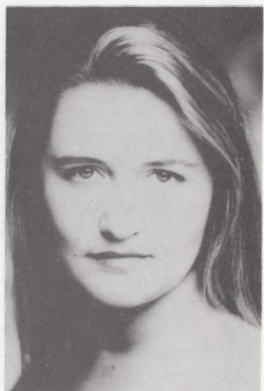
## VICTOR LEDBETTER – Baritone (USA) Sharpless

Victor Ledbetter's recent engagements include his debut with the Boston Symphony Orchestra in *Belshazzar's Feast*; his debut with New York City Opera as Germont in *La Traviata*; Christophe Colomb II in *Christophe Colomb* and Marcello in *La Bohème* with San Francisco Opera; Alfio in *Cavalleria Rusticana* with Washington Opera; the Count in *Le Nozze di Figaro* with DGOS Opera Ireland; and as Eustachio in *L'Assedio di Calais* at the 1991 Wexford Festival. Last season Mr. Ledbetter made his Carnegie Hall debut with the Orchestra of St. Luke's in the *Messiah*. Future engagements for Mr. Ledbetter include his debut with Théâtre de la Monnaie Brussels as Germont in *La Traviata*; his return to San Francisco Opera as Marcello in *La Bohème*; his debut with the San Francisco Symphony in *Belshazzar's Feast*; Bach's *St. John Passion* with the Atlanta Symphony at Carnegie Hall; and his New York recital debut. Mr. Ledbetter is heard on the compact disc of *Messiah* on Telarc.



## LYNDA LEE – Mezzo-Soprano (Ireland) Suzuki

Lynda Lee was born in Northern Ireland and trained with Dr. Veronica Dunne at the Dublin College of Music. She has also studied with Carlo Bergonzi at masterclasses in Italy and with Brigitte Fassbaender at masterclasses sponsored by Opera Theatre Company. Lynda has made many recordings for RTE including *Frauenliebe und Leben* and has performed many times with the RTE Concert Orchestra, most recently in *El Amor Brujo* (De Falla) and *Canciones Negras* (Montsalvatge) at the NCH Dublin. She has sung the role of Irene in Handel's *Tamerlano* for Opera Theatre Company and Inez in *Il Trovatore* for Opera Northern Ireland. In June this year she will represent BBC Northern Ireland at the Cardiff Singer of the World Competition for which her coaching has been kindly sponsored by the ESB.



## NIAMH MURRAY – Soprano (Ireland) Kate Pinkerton

Studied at Royal Irish Academy of Music, Royal Northern College of Music, Manchester and with Dr. Veronica Dunne. Appearances in *Turandot*, *Orfeo*, *Lucia di Lammermoor*, *The Marriage of Figaro* and *The Rose of Castille* for Wexford and DGOS Opera Ireland and major roles include Micaela, Alcina, Maritana, Adele and The Merry Widow. Recitals and oratorios include Bank of Ireland Series in the House of Lords; Young Irish Musician Series at the RDS; Vivaldi's *Gloria* and *Magnificat*; Pergolesi's *Stabat Mater* and Handel's *Messiah*. Niamh has appeared in the Queen Elizabeth Hall, London, with the London Concert Orchestra and has sung alongside Stuart Burrows in Dublin and in St. David's Hall, Cardiff, in the 250th Anniversary performance of Handel's *Messiah*. International studies have included such artists as Carlo Bergonzi, Brigitte Fassbaender, Thomas Helmsley. Niamh has sung with the RTE Concert Orchestra as well as appearing regularly on radio and television and is a well known performer at the National Concert Hall.

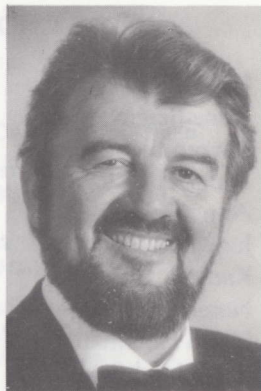




## BIOGRAPHIES

### FRANK O'BRIEN—Baritone (Ireland) Yamadori

Dublin-born Frank is familiar to audiences of opera and oratorio as well as those of recitals and the concert stage. He has been a guest artist with DGOS Opera Ireland performing both smaller roles such as the Sacristan in *Tosca*, Marullo and Monterone in *Rigoletto* and larger roles including The Father (*Hansel and Gretel*), Figaro (*The Barber of Seville*), Guglielmo (*Così fan tutte*), Rodrigo (*Don Carlos*), and Sharpless (*Madama Butterfly*). With the Irish National Opera he toured as Masetto (*Don Giovanni*), Figaro (*The Barber*) and Ford in *Falstaff*. He sang with Cork City Opera as Monterone and Silvio (*I Pagliacci*). He has sung in concert performances of *La Bohème*, *La Traviata* and *Tosca* at the National Concert Hall with Irish Concert Artists and Barra O'Tuama's Great Operatic Voices also at the NCH. Frank has recently returned from a tour of the West Coast of the USA where he sang a number of concerts of Irish songs and opera arias. He now looks forward to singing in *La Bohème* in the forthcoming RTE Proms.



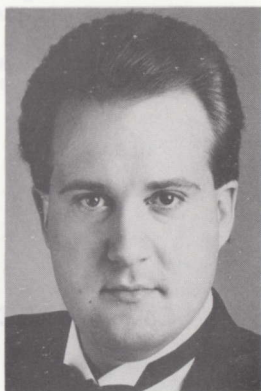
### GERARD O'CONNOR – Bass (Ireland) The Bonze

Gerard gained a music degree at University College Cork under the late Dr. Aloys Fleischmann. He studied singing with Dr. Veronica Dunne and Jennie Reddin. He has performed in oratorio, and has worked frequently with the RTE Concert Orchestra as well as broadcasts on radio and television. His performance as Sparafucile in *Rigoletto* in last year's RTE Proms was highly acclaimed and he sings later this year in the Proms *La Bohème*. He makes his debut with DGOS Opera Ireland in the role of the Bonze.



### JOSEPH WOLVERTON—Tenor (USA) Pinkerton

Has appeared with many of the leading orchestras and opera companies in the U.S. and in recent years has also become a regular guest artist in South America. During the 1991-92 season, has sang the role of Cavaradossi in *Tosca* with the Grand Rapids Opera and was engaged by the Metropolitan Opera for *Così fan tutte*. He also joined the Sarasota Opera for *Martha* and the Syracuse and Rochester opera companies both for *Lucia di Lammermoor*. 1992-93 includes the title roles of *Hoffmann* and *Werther*, as well as engagements with the Syracuse and Arizona Operas as Rodolfo in *La Bohème*. Concert appearances will take him to the Indianapolis Symphony under Raymond Leppard, the Alabama Symphony under Theo Alcantara and the Louisville Orchestra. He studied at the American Conservatory of Music in Chicago and at the Juilliard School. He was also a member of the Lyric Opera of Chicago Center for American Artists. A native of Chicago he has performed with the Chicago Symphony Orchestra under the baton of Sir Georg Solti, singing the role of Cassio in Verdi's *Otello*.





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# DGOS OPERA IRELAND CHORUS

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CHORUS MASTER: STUART HUTCHINSON

## LADIES

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Miriam Blennerhasset  
Margaret Collins  
Anne Deegan  
June Ellison  
Kathryn Fitzgerald  
Noreen Hanratty  
Helen Houlihan  
Stella Litchfield  
Fionnuala Gill

Katy Miller  
Sheila Moloney  
Miriam Murphy  
Joan O'Farrell  
Fiona O'Reilly  
Tara O'Reilly  
Alison Roddy  
Emma Scott  
Blaithin White

## GENTLEMEN

Derek Barnes  
Paddy Brennan  
Donal Byrne  
Tony Byrne  
Tom Carney  
Declan Kelly

Fan Chang Kong  
James D. Nelson  
Dan O'Connor  
Grant Shelley  
Andrew Walters

Voluntary Chorus Members coached by  
Mairead Hurley



*Count John McCormack as Lieutenant Pinkerton*

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<b>Salvatore Allegra</b> Ave Maria Medico suo malgrado	1959 1962	<b>Charles Gounod</b> Faust Roméo et Juliette	1941, 1980 1945	<b>Camille Saint-Saëns</b> Samson and Delilah	1942, 1979
<b>Michael W Balfe</b> The Bohemian Girl	1943	<b>George F Handel</b> Messiah	1942	<b>Bedřich Smetana</b> The Bartered Bride	1953, 1976
<b>Ludwig van Beethoven</b> Fidelio	1954, 1980	<b>Engelbert Humperdinck</b> Hansel and Gretel	1942, 1982	<b>Johann Strauss</b> Die Fledermaus Der Zigeunerbaron	1962, 1992 1964
<b>Vincenzo Bellini</b> La sonnambula Norma I Puritani	1960, 1963 1955, 1989 1975	<b>Leos Janacek</b> Jenufa <b>Ruggiero Leoncavallo</b> I Pagliacci	1973 1941, 1973	<b>Richard Strauss</b> Der Rosenkavalier	1964, 1984
<b>Benjamin Britten</b> Peter Grimes	1990	<b>Pietro Mascagni</b> L'amico Fritz Cavalleria rusticana	1952 1941, 1973	<b>Ambroise Thomas</b> Mignon	1966, 1975
<b>Georges Bizet</b> Carmen Les pêcheurs de perles	1941, 1989 1964, 1987	<b>Jules Massenet</b> Manon Werther	1952, 1980 1967, 1977	<b>Peter Ilich Tchaikovsky</b> Eugene Onegin The Queen of Spades	1969, 1985 1972
<b>Gustave Charpentier</b> Louise	1979	<b>Wolfgang Amadeus Mozart</b> Così fan tutte Don Giovanni Idomeneo Il Seraglio Le nozze di Figaro The Magic Flute	1950, 1984 1943, 1990 1956 1949, 1964 1942, 1991 1990	<b>Giuseppe Verdi</b> Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La Traviata Il Trovatore	1942, 1984 1949, 1992 1950, 1985 1965, 1976 1960, 1977 1951, 1973 1963, 1985 1962, 1986 1946, 1981 1941, 1987 1956, 1974 1941, 1989 1941, 1988
<b>Francesco Cilea</b> Adriana Lecouvreur	1967, 1980	<b>Jacques Offenbach</b> Tales of Hoffmann	1944, 1979	<b>Gerard Victory</b> Music Hath Mischief	1968
<b>Domenico Cimarosa</b> Il matrimonio segreto	1961	<b>Amilcare Ponchielli</b> La Gioconda	1944, 1984	<b>Richard Wagner</b> The Flying Dutchman Lohengrin Tannhäuser Tristan und Isolde Die Walküre	1946, 1964 1971, 1983 1943, 1977 1953, 1964 1956
<b>Gaetano Donizetti</b> Don Pasquale L'elisir d'amore La Favorita La Figlia del Reggimento Lucia di Lammermoor	1952, 1987 1958, 1987 1942, 1982 1978 1955, 1991	<b>Giacomo Puccini</b> La Bohème Gianni Schicchi Madama Butterfly Manon Lescaut Suor Angelica Tosca Turandot	1941, 1987 1962 1942, 1990 1958, 1991 1962 1941, 1990 1957, 1986	<b>Ermanno Wolf-Ferrari</b> Il segreto di Susanna	1956
<b>Friedrich von Flotow</b> Martha	1982, 1992	<b>Licinio Refice</b> Cecilia	1954		
<b>Umberto Giordano</b> Andrea Chénier Fedora	1957, 1983 1959	<b>Gioacchino Rossini</b> Il barbiere di Siviglia La Cenerentola L'Italiana in Algeri	1942, 1991 1972, 1979 1978, 1992		
<b>Christoph W Gluck</b> Orfeo ed Euridice	1960, 1986				

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